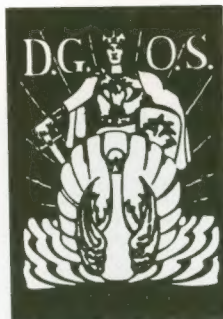


Xiri Te Xanawa



THE DUBLIN GRAND OPERA SOCIETY

presents

Xiri Te Kanawa

soprano

in a

Members' Celebrity Concert

with

John Constable

accompanist

at

The National Concert Hall

on

Friday 15th June, 1984

at 8 p.m.



To Monaca
from Jim
with thanks

Kiri Te Kanawa

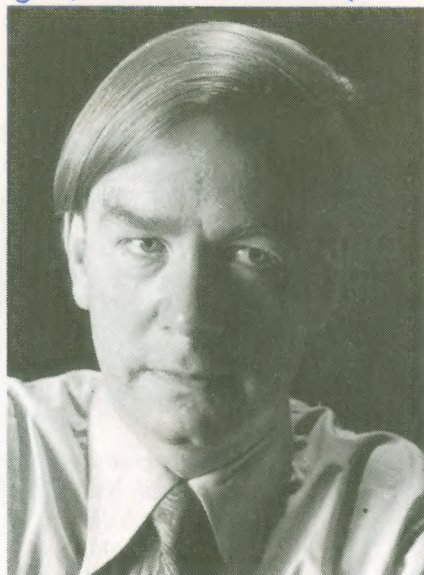
Kiri Te Kanawa was born in Gisborne, New Zealand. Her mother was European and her father a Maori. She began her musical studies at eleven and in her teens was singing on local radio and concerts and was indeed a local celebrity. Her career as we know it began in 1966 when as a mezzo soprano she won the Melbourne Sun Aria Competition and came to Europe to commence studies at The London Opera Centre and while there performed in Mozart's *Die Zauberflöte*, *The Dialogues of the Carmelites* (Poulenc), *Dido and Aeneas* (Purcell) and the title role in Donizetti's *Anna Bolena*. The 1969 Camden Festival Production of Rossini's *La donna del lago* was notable for her portrayal of the heroine, Elena.

Meanwhile she had already obtained a contract at Covent Garden and sang a Flower Maiden in Wagner's *Parsifal*, Xenia in Mussorgsky's *Boris Godunov* and the off stage Priestess in Verdi's *Aida* before, on 1st December, 1971, the first night of John Copley's new production of *Le nozze di Figaro* (Mozart), conducted by Colin Davis, she won all hearts as a young and vulnerable Countess. Following this success she was in demand for all the leading opera houses and debuts quickly followed in Glyndebourne, San Francisco, Vienna and Salzburg. Her Metropolitan Opera, New York debut took place in the spring of 1974 at very short notice when she was acclaimed as Desdemona in Verdi's *Otello*.

In addition to her operatic roles Kiri Te Kanawa also undertook in 1978 her first major recital tour through the European capitals and North America. She also appeared in the Jean-Pierre Ponnelle film production of *Le nozze di Figaro* as well as in Joseph Losey's wonderful film of *Don Giovanni*. Apart from her own television show which was screened on Christmas Day, 1982, television viewers will also have seen her in the Covent Garden productions of *Die Fledermaus*, and *Manon Lescaut* as well as the recent spectacular Verona production of Verdi's *Otello*. Perhaps her most celebrated television appearance was when she was asked to sing at St. Paul's Cathedral for the wedding of the Prince of Wales to Lady Diana Spencer. Her magnificent performance of 'Let the Bright Seraphim' from Handel's Oratorio *Samson* gave no hint at all of the exhaustion she must have felt after an unprecedented seven performances as Donna Elvira in *Don Giovanni* plus four as Fiordiligi in *Così fan Tutte* in the previous three weeks during the Royal Opera's Mozart Festival.

Her repertoire also includes *Arabella*, *Rosenkavalier* (Marschalin), *Simon Boccanegra* (Maria), *La Bohème* (Mimi), *La Traviata*, *Eugene Onegin* (Tatiana) while among her many recordings are complete performances of *Le nozze di Figaro*, *Don Giovanni*, *Così fan Tutte*, *Carmen*, *Hansel and Gretel* as well as solo albums of songs and arias.

Thank you for looking after us so
kindly John and Kate Constable



John Constable

John Constable has achieved international distinction as an accompanist, harpsichordist, and as a performer of contemporary music.

In the last few years he has made over thirty recital records of songs and chamber music, his most recent release being a highly-praised recording of music by Benjamin Britten. He has appeared many times in the celebrated recital series at the Musikverein Vienna, the Concertgebouw Amsterdam, the Ferenc Liszt Academy Budapest, the Prague Spring Festival, and the opera houses of Paris, Brussels, Hamburg, Cologne and Geneva. In 1983-84, as well as giving several recitals in each of London's principal concert halls, he will be accompanying in France, Belgium, Germany and Italy, and will make several more recital records. He will also appear frequently on television, and will play a leading part in the BBC's Haydn-Schumann series at the Barbican Centre.

As a harpsichordist, John Constable has recorded for Argo, CBS, Decca, EMI and Philips. He has recorded the Falla concerto with Simon Rattle conducting, and the solo part in Henze's *Apollo et Hyacinthus* with the composer. He plays the harpsichord continuo in all the Philips recordings of Mozart operas conducted by Sir Colin Davis, with whom he will work again in 1984, recording Handel's *Messiah* in Munich with the orchestra of the Bayerischer Rundfunk.

John Constable is a guest professor at the Royal College of Music, London.

Programme

TWO CLASSICAL ARIAS

V'adoro pupille
Non disperar, chi sa

Handel

TWO OPERATIC ARIAS

Chi sà, chi sà
Vado, ma dove

Mozart

TWO OPERATIC ARIAS

Porgi amor
Dove sono

Mozart

Interval

FOUR SONGS OF THE AUVERGNE

Malurous qu'o uno fenno
Brezairola
Lo Fiolaire
Lou Boussu

Canteloube

THREE ITALIAN ARIAS

Donde lieta uscì
O mio babbino caro
Vissi d'arte

Puccini

Programme Notes

TWO CLASSICAL ARIAS

V'adoro Pupille — *Giulio Cesare*

Non Disperar, chi sa — *Giulio Cesare*

George Frederic Handel

(1685-1759)

George Frederic Handel was born at Halle in Germany on 23rd February 1685 (the same year as Bach) and died in London on 14th April 1759. He was (with the exception of Bach) the greatest composer of his time and he dominated English musical life for 40 years, his influence continuing for many years after his death. Handel's music encompasses all forms of human expression; it is vigorous, confident, tender, sublime, grand and ceremonial by turn. No other composer so well understood the human voice and none wrote so well for it.

Giulio Cesare, Handel's seventeenth opera, with libretto by Nicola Haym, was composed for the Haymarket Theatre in London where the first performance took place on 20th February, 1724. It was an instant success and up to 1737 was revived frequently. After that date the change of taste drove it, with every other work of its kind, from the opera houses of Europe until the Handel revival in Germany in the 1920s. The opera deals with Julius Caesar's campaign against Egypt and his amorous conquest by its Queen Cleopatra.

The aria 'V'adoro Pupille', which occurs in the second act finds Cleopatra as Virtue among the Muses on Mount Parnassus in a tableau arranged for Caesar's entertainment and is an idyll of infinite magic. It is in sharp contrast to her Act I aria 'Non Disperar' where, believing she should be sole ruler of Egypt and having just learned of Pompey's murder by her brother Ptolemy, Cleopatra resolves to approach Julius Caesar in disguise and try to win his support.

Cleopatra

V'adoro, pupille,
saette d'amore,
le vostre faville
son grate nel sen;
v'adoro, pupille, ecc.
Pietose vi brama
il mesto mio core,
ch'ogn'ora vi chiama
l'amato suo ben.
V'adoro, pupille, ecc.

I adore you, eyes,
love's arrows,
your sparks are pleasant
in my breast;
I adore you, eyes, etc.
My sad heart
that every moment calls you
best beloved
craves pity of you.
I adore you, eyes, etc.

Cleopatra

Non disperar, chi sa?
se al regno non l'avrai,
avrai sorte in amor.
Mirando una belta
in essa troverai
a consolar un cor.

Do not despair, who knows
if in reigning
your destiny shall not be in love.
In gazing upon a beauty
you will find in her
consolation for your heart.

TWO OPERATIC ARIAS

Chi sà, chi sà — KV 582
Vado, ma dove — KV 583

Wolfgang Amadeus Mozart
(1756-1791)

Once Mozart's reputation as a Court Composer started to grow, he was commissioned, as was the custom of the time, by the leading singers of the Viennese theatres to write virtuoso pieces for them for insertion into operas by other composers which were popular at the time. In scarcely one of his additional or replacement arias did he follow the style of the composition into which his score was to be inserted, although he could easily have done so. Mozart always wrote Mozartian arias, even in foreign territory.

The comic opera *Il burbero di buon core* (The good hearted old stick) by the Spanish composer Vicente Martín y Soler which was in the repertory of the Town theatres since 1786 was based on a text by Goldoni, a half buffonesque half sentimental comedy about a good natured old man. In October 1789 the coloratura soprano Louise Villeneuve took over the leading woman's part and duly expanded her role with these two arias by Mozart set to texts by Lorenzo da Ponte, Vienna's leading dramatist and Mozart's own librettist for *Le nozze di Figaro*, *Don Giovanni* and *Così fan Tutte*.

Madame Lucilla

Chi sà, chi sà, qual sia
l'affanno del mio bene,
de sdegno, gelosia,
timor, sospetto, amor.
Voi che sapete, oh Dei,
i puri affetti miei,
voi questo dubbio amaro
toglietemi dal cor.

Who knows, who knows the nature of
my dear one's suffering —
whether it is indignation, jealousy,
fear, suspicion or love.
You who know, o Gods,
my chaste feelings,
this bitter doubt
lift from my heart.

Madame Lucilla

Vado, ma dove? oh Dei!
se de' tormenti suoi,
se de' sospiri miei
non sente il ciel pietà.
Vado, ma dove, ecc.

I shall go, but where, oh gods,
if upon his suffering
and my tender yearning
heaven has no pity?
I shall go, etc.

Tu che mi parli al core,
guida i miei passi, amore;
tu quel ritegno or togli
che dubitar mi fa.
Tu che mi parli al core, ecc.

Thou who speakest to my heart,
guide my steps, O Love;
strengthen my resolve
and banish my doubts.
Thou who speakest to my heart, etc.

TWO OPERATIC ARIAS

Porgi Amor — *Le nozze di Figaro* Wolfgang Amadeus Mozart
Dove Sono — *Le nozze di Figaro* (1756-1791)

Mozart's *Le nozze di Figaro* is set in the eighteenth century at Count Almaviva's house near Seville on the wedding day of Figaro, the Count's manservant, and Susanna, the Countess' maid. In spite of the forthcoming marriage, affairs are complicated by the Count's attraction to Susanna, and his neglect of the Countess who, deeply in love with her husband, is in a state of melancholia. In her opening aria 'Porgi Amor' at the beginning of Act 2 the Countess implores the Gods to revive her husband's love while in 'Dove Sono', in the third act, she recalls the days of their early untroubled love and finally expresses her determination to win back her husband's affections.

Countess

Porgi, amor, qualche ristoro
Al mio duolo, a' miei sospir.
O mi rendi il mio tesoro,
O mi lascia almen morir.

God of love, I now implore thee,
Broken-hearted to thee I sigh.
Love that once was mine restore me,
Or in mercy let me die.

Countess

Dove sono i bei momenti
Di dolcezza e di piacer,
Dove andaro i giuramenti
Di quel labbro menzogner?

I remember days long departed,
Days when love no end could know;
I remember fond vows and fervent —
All were broken long ago.

Perche mai, se in pianti e in pene
Per me tutto si cangio,
La memoria di quel bene
Dal mio sen non trapasso?

Oh, then why, if I was fated
From that height of joy to fall,
Must I still those happy moments
In my hour of pain recall?

Ah! se almen la mia costanza
Nel languire amando ognor
Mi portasse una speranza
Di cangiar l'ingrato cor.

Dare I hope to be rewarded?
Must I languish all in vain?
Some day, surely, my devotion
Might his faithless heart regain.

Interval

FOUR SONGS OF THE AUVERGNE

Malurous qu'o uno Fenno
Brezairola
Lo Fiolaire
Lou Boussu

Marie-Joseph Canteloube
de Malaret (1879-1957)

But for the efforts of Marie-Joseph Canteloube de Malaret (1879-1957) a priceless heritage of French folksong might never have been preserved. He was born in the Ardèche of an Auvergnat father and a mother from the Cévennes, and developed a passionate, lifelong attachment to rural France and its music. He spent some time studying in Paris where his great mentor was Vincent d'Indy, whose austere patriarchal exterior concealed a countryman with a deep love of nature and of folk music. Canteloube is remembered not so much for his original compositions as by his folksong arrangements, particularly his *Songs of the Auvergne* of which there are five volumes dated from 1923 to 1955. He travelled through France collecting folksongs from many provinces and extensively lecturing and broadcasting on them, both at home and abroad. The songs being of the country naturally treat of country (not to say earthy) matters, principally love, seduction and sex (not necessarily in that order), and are peopled primarily by shepherds and shepherdesses.

Malurous qu'o uno Fenno
Malurous qu'o uno fenno,
Malurous qué n'o cat!
Que n'o cat n'en bou uno,
Que n'o uno n'en bou pas!
Tradèra, ladèri, dèrèro, etc.

Urouzo lo fenno
Qu'o l'omé qué li cau!
Urouz' inquèro maito
O quèlo qué n'o cat!
Tradèra, ladèri, dèrèro, etc.

Brezairola

Soun, soun, bèni, bèni, bèni;
soun, soun, bèni, bèni, doun.
soun, soun, bèni, bèni, bèni;
Soun, soun, bèni, d'èn docon!
Lou soun, soun, bouol pas bèni, pècairè!
Lou soun soun bouol pas bèni,
Lou nèni s'en bouol pas durmi! Oh!
Soun, soun, bèni, bèni, bèni;
Soun, soun, bèni, bèni, doun!
Lou soun, soun bouol pas bèni,
L'èfontou bouol pas durmi!
Soun, soun, bèni, bèni, bèni;
Soun, soun, bèni, o l'éfon! Oh! Oh!

Soun, soun, bèni, bèni, etc.
Atso lo qu'es por oqui, pècairé!
Atso lo qu'es por oqui,
Lou nèni s'en bouillio durmi . . . Ah!

Wretched the man who has a wife
Wretched the man who has a wife,
wretched the man without one!
He who hasn't got one wants one,
he who has one doesn't!
Tradèra laderi derero, etc.

Happy is the woman
who has the man she needs!
But happier still is she
who's managed to stay free!
Tradèra laderi derero, etc.

Lullaby

Come, come sleep, descend upon these eyes,
come, sleep, oh come!
Come, etc.
Come from wherever you will!
Sleep will not come, the laggard!
Sleep will not come,
the baby will not sleep! Oh!
Sleep, come, hurry up!
Sleep, oh do come here!
It doesn't want to come,
the baby will not sleep!
Sleep, come, hurry up!
Sleep, come to the baby! Oh

Come, come sleep, etc.
It is coming at last, the laggard!
It is coming, here it is!
And the baby is going to sleep . . . Ah!

Lo Fiolaire

Ton qu'ère pitchounèlo,
Gordavè loui moutous.
Ti lirou lirou . . . la la diri tou tou la lara!

Obio 'no counoulheto
è n'ai près u postrou.
Ti lirou lirou, *etc.*

Per fa l'obiroudèto
Mè domound' un poutou.
Ti lirou lirou, *etc.*

E ièu soui pas ingrato,
En lièt d'un n'in fau dous!
Ti lirou lirou, *etc.*

Lou Boussu

Dzanètou tsou'l poumièirou
Què sé souloumbravo,
Què sé souloumbravo si,
Què sé souloumbravo la,
Què sé souloumbravo.

Oqui possèt un boussu
Què lo mirolhavo,
Què lo mirolhavo si,
Què lo mirolhavo la,
Què lo mirolhavo.

Ah! Poulido Dzanètou!
Bous sèrès lo mèouno!
Bous sèrès lo mèouno si,
Bous sèrès lo mèouno la,
Bous sèrès lo mèouno!

Per qué ieu lo bouostro sio
Cal coupa lo bosso!
Cal coupa lo bosso si,
Cal coupa lo bosso la,
Cal coupa lo bosso!

Oi! Pècairé, Dzanètou!
Gordorai mo bosso!
Gordorai mo bosso si,
Gordorai mo bosso la,
Gordorai mo bosso!

The Spinner

When I was little
I tended the sheep
ti lira lira lira, *etc.*

I had a distaff
and I took a shepherd,
ti lira lira lira, *etc.*

For tending my sheep
he asks me for a kiss,
ti lira lira lira, *etc.*

No skinflint I,
I gave him two instead!
Ti lira lira lira, *etc.*

The Hunchback

Beneath an apple tree, Jeanette
is resting in the shade,
is resting in the shade here,
is resting in the shade there,
is resting in the shade.

A hunchback passes by
and takes a look at her,
and takes a look at her here,
and takes a look at her there,
and takes a look at her!

Oh Jeanette, so sweet and kind,
will you be my sweetheart?
will you be my sweetheart here,
will you be my sweetheart there,
will you be my sweetheart?

Ha! If you want me as your sweetheart,
first cut off your hump!
Cut your hump off here,
Cut your hump off there,
first cut off your hump!

Ouch! Go to the devil, Jeanette!
I shall keep my hump!
I shall keep my hump here,
I shall keep my hump there,
I shall keep my hump!

THREE ITALIAN ARIAS

Donde Lieta Usci — *La Bohème*
O Mio Babbino Caro — *Gianni Schicchi*
Vissi d'Arte — *Tosca*

Giacomo Puccini
(1858-1924)

Le Bohème has long been a victim of its own popularity. Even among Puccini operas it is recognisably the easiest of all to assimilate. This story of the life and loves of Bohemian students in Paris made Puccini's fortune and contains some of his most glorious melodies. Mimi's farewell to life and love occurs in the third act when in a mood of graceful resignation she bids farewell to Rodolfo.

The original idea for *Gianni Schicchi* was taken from the briefest of references to the Florentine rogue of that name in Dante's 'Inferno'.

The relatives of the recently dead Buoso Donati wish to alter, in their own favour, his will, leaving his fortune to a monastery. Schicchi is called in to impersonate the dead man and dictate a new will, which he does with unexpected results. His daughter Lauretta is in love with Rinuccio, and in this exquisite aria she pleads with her father for permission to marry.

Tosca is Puccini's glorious setting of Sardou's melodrama. The scene is laid in Rome, gripped in common fear of the Chief of Police, Scarpia, during the Napoleonic campaign in Italy; and is the story of Floria Tosca, the singer whose beauty and jealousy precipitate the tragic climax of murder, execution and suicide. In Act Two, Scarpia reminds Tosca that, thanks to her, her lover Cavaradossi has only an hour to live and in her celebrated aria 'Vissi d'Arte' she laments the unjustness of her fate and appeals to God for mercy.

Mimi

Donde lieta uscì al tuo grido
d'amore, torna sola
Mimi al solitario nido.
Ritorna un'altra volta
a intesser finti fior!
Addio, senza rancor.
Ascolta, ascolta.
Le poche robe aduna che lasciai sparse.
Nel mio cassetto stan chiusi
quel cerchietto d'or,
e il libro di preghiere.
Involgi tutto quanto in un grembiale,
manderò il portiere.
Bada, sotto il guanciaie
c'è la cuffietta rosa.
Se vuoi . . . serbarla a ricordo d'amor!
Addio, addio senza rancor.

Whence happily she came
at your call of love Mimi
will return to her lonely nest;
she'll return once again
to embroidering imitation flowers.
Goodbye; and no hard feelings.
Listen.
Gather up the few things I left about.
Shut in my drawer
is that little gold ring,
and my prayer book.
Bundle everything up in an apron
and I'll send the concierge.
Look, under the pillow
you'll find the pink bonnet.
If you want to, keep it as a souvenir
of our love!
Goodbye, goodbye — and no hard feelings!

Lauretta

O mio babbino caro,
Mi piace, é bello, bello,
Vo andare in Porta Rossa
A comperar l'anello
Si, si ci voglio andare
E se l'amassi indarno
Andrei sul Ponte Vecchio
Ma per buttarmi in Arno
Mi struggo e mi tormento
O Dio, vorrei morir
Babbo, pieta pieta.

O my beloved daddy,
I love him, yes I love him.
I'd like at Porta Rossa
To buy us a wedding ring.
Yes, Yes, I really mean it,
And if you still say 'No'.
I'll go to Ponte Vecchio,
And throw myself below.
If I am not to marry him,
Alas I can but die.
Daddy be kind, I pray.

Tosca

Vissi d'arte, vissi d'amore,
non feci mai
male ad anima viva!
Con man furtiva
quante miserie conobbi, aiutai.
Sempre con fè sincera,
la mia preghiera
ai santi tabernacoli sali.

Sempre con fè sincera,
diedi fiori agli altar.
Nell'ora del dolore
perchè, perché, Signore,
perchè me ne rimuneri così?
Diedi gioielli
della Madonna al manto,
e diedi il canto
agli astri, al ciel, che ne ridean più
belli.
Nell'ora del dolor perchè, perchè,
Signor, ah!
perchè me ne rimuneri così?

I have lived for art and for love and
have never harmed
a living soul!
Whenever I heard of misfortune,
I lent aid in secret.
Always with sincere belief,
my prayers
were offered up before the sacred
tabernacles.
Always with sincere belief.
I gave flowers for the altar.
In my hour of trouble.
why, why Lord,
why dost Thou reward me so?
I gave jewels
for Our Lady's cope,
and offered up anthems
to the stars, to heaven, which sparkled
the lovelier for it.
In my hour of trouble, why, why,
Lord, oh!
why dost Thou reward me thus?

